



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS

Entered as second-class matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	- - - - -	\$3.00
Canada	- - - - -	3.35
Foreign Countries	- - - - -	3.75
Single Copies	- - - - -	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - - - Fifth Ave. and 27th St.
E. H. & A. C. Friedrichs Co., 169 W. 57th St.

WASHINGTON

Brentano's - - - F and 12th Streets

BOSTON

Vendome News Co. - 261 Dartmouth St.

CHICAGO

A. C. McClung - 218 Washington St.

PHILADELPHIA

Wanamaker's - - - (Book Counter)

CHARLESTON, S. C.

Hammond's Book Store - - Broad St.

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,
32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII JULY 17, 1920 No. 37

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

**ART AND BOOK SALE CATA-
LOGS**—The American Art News, in
connection with its Bureau of Expertising
and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

SPECIAL ANNOUNCEMENT

With this issue the **AMERICAN
ART NEWS** will be published, as usual
during the summer, or "off" art season,
monthly until Saturday, Oct. 16 next,
when the weekly issues will be resumed
and a new volume will begin.

The regular monthly summer issues
will be published this year, July 17,
Aug. 14 and Sept. 18.

THE "EXPERT" QUESTION
AGAIN

The general misunderstanding in
America as to the real meaning of the
word "expert" is again emphasized by
the reported discovery, and offering for
sale, in Kansas City of the original and
famous portrait "La Belle Feronnère,"
which picture has been attributed to
the great Italian master, although it is
now thought to be by the hand of Bol-
traffio, and has hung for many years
in the Louvre. The owner of the pic-
ture in Kansas City, a Mrs. Hahn, wife
of a young American lieutenant, who
married her when in the service in
France during the war, and who is her-
self a niece of the comtesse de Pont-
briand, who married the grandson of
Chateaubriand. Mrs. Hahn and her hus-
band base their belief in the originality

of their picture on the fact that it has
been in the Chateaubriand family since
the time of Napoleon, but more espe-
cially on the testimony of M. Georges
Sortais, French Governmentart "ex-
pert," who has given a written opinion
that the picture is undoubtedly by Da
Vinci. Some little time ago Mr. Hahn
and the Kansas City art dealer, Conrad
Hug, requested from the Editor of the
ART NEWS an endorsement of M. Sor-
tais's standing and ability, which was
cheerfully and unhesitatingly given.
This letter has been exploited in the
Kansas City dailies, and the impression
may have been gained from it that the
ART NEWS editor is in accordance with
M. Sortais in his judgment as to the
authenticity of the picture. This im-
pression should not prevail, for the
editor of the ART NEWS has never seen
the picture in question and while he
has respect for M. Sortais's opinion, is
not thereby committed to the authen-
ticity of the work. Furthermore, M.
Guyffoy, Curator of the paintings at
the Louvre, has, as I understand,
cabled his disagreement with M. Sor-
tais's opinion. We must again point
out to our readers that an "expert" is
not necessarily infallible. Both Dr.
Bredius and Prof. Bode, who are prob-
ably the best authorities on Rembrandt
in the world, are still disputing the
authenticity, pro and con, of three
works attributed to Rembrandt.

MARRIAGES

Longman-Batchelder

The wedding, June 28, of Miss Evelyn
Beatrice Longman, sculptor, to Mr. Nathaniel
Horton Batchelder, Harvard, 1901, took
place at Chesterwood, the home of the sculp-
tor, Mr. Daniel Chester French, and Mrs.
French, at Stockbridge, Mass. Miss Long-
man, after graduating from the Chicago Art
Institute, was for many years Mr. French's
assistant. She is the only woman sculptor
a member of the National Academy; in ad-
dition to the famous bronze gates in An-
napolis, her work includes a marble head
"Louise," purchased later by the Metropoli-
tan Museum, N. Y.

Roudie-Brandus

The marriage is announced from Paris, as
having taken place June 17 last at the
Church of St. Honore d'Eylau in that city,
of Dr. Emile Roudie, Medical Major of the
first class and Chevalier of the Legion of
Honor, and Mlle. Yvonne Brandus, daugh-
ter of Mr. and Mrs. Edward Brandus. A
reception followed at the apartment of Mr.
and Mrs. Brandus, 199 Ave. Victor Hugo.

OBITUARY

Charles Shackleton

Charles Shackleton, a well-known artist
of Cleveland and a great favorite with his
friends and associates, died suddenly, July 2,
on the golf links at New Canaan, Conn.,
while playing with the architect, William
A. Boring. His death was instantaneous.
Charles Shackleton was born at Min-
eral Point, Wis., studied at the Cleveland
School of Art and in Italy, and was a
member of Cleveland, S. A., and other local
organizations and also of the Salmagundi
and National Arts clubs, N. Y.

The Export Tax

It is not possible to have any opinion in
regard to the law on the exportation of
works of art till it has been amended.
Meanwhile the effects on trade are dis-
astrous and several dealers have preferred
not to wait for the full consequences. M.
Paul Mallon, the specialist in Eastern an-
tiquities, for example, who has just opened
an important branch in London at 199
Piccadilly, while M. Demote, the well-
known art dealer, has opened one at Brus-
sels. This is the beginning of a possible
exodus and a new Revocation of the Edict
of Nantes has been suggested. That the
French Chamber will understand where the
country's true interests lie may nevertheless
still be relied upon.

ART CONDITIONS IN GERMANY

MUNICH

Little in outward appearances indicates
the changes that have occurred in the busi-
ness life of this city. A cracked plate glass
window in front of some shops, the result of
revolutionary outbreaks—being in most cases
neatly patched, only serves to remind one
that because of the great scarcity of glass in
Germany no new panes can replace the
broken ones.

In the aristocratic Brienner Strasse all of
the well-known art dealers are occupying
their old established quarters.

One striking innovation, however, is the
opening of the New State Gallery opposite
the Glyptothek. Here many celebrated pic-
tures and sculptures, removed from the
New Pinakothek have been effectively put
up. While the collection is made up largely
of the best of modern German art, compris-
ing paintings by Leibl, Liebermann, Leisti-
kow, Stuck, Corinth and others, it is in-
teresting to note what extraordinary ex-
amples of French art fill two of the gal-
leries. There are works by Manet, Monet,
Renoir, Cézanne, Pisarro and Rodin, while
three fine Van Goghs, several Gauguins
and a Matisse are hung in the next room
with some very strong Hodlers and a good
Weissgerber.

This successful arrangement of a limited
number of really fine works of art makes a
strong plea for the advisability of establish-
ing small museums in preference to large,
rambling structures.

At the Böhler Galleries a representative
of the firm explained the situation in the
art market at Munich by saying that up to
the time of the precipitated Kapp coup in
March all art dealers were doing a phe-
nomenal business. However, old tactics
were reversed. Instead of the small dealer
furnishing the large firms with art objects,
the small dealer actually purchased from his
greater competitors and sold the art ob-
jects to private customers at extraordinarily
high prices, eclipsing all former rates.

It was all a firm could do in the early part
of the year to supply the demands of the
new moneyed classes. But ever since the
revolution in March business has been at
a standstill.

Böhler's finest pictures are exhibited in
splendidly furnished small galleries on the
top floor, while the furniture and other ob-
jects are displayed below.

At the Heinemann Gallery there is a
special exhibit of the paintings of Prof.
Felix Bürgers of Dachau, the popular artist
colony just outside of Munich. There are
about 60 canvases, mostly landscapes, that
are decorative but not particularly interest-
ing.

There was an absence of the fine old
pictures which one was accustomed to see-
ing in this house. In an interview with Mr.
Heinemann, who is so well known to New
York dealers, he stated that all of his best
pictures had been stored on the top floor
in order to be out of reach of any renewed
attacks of a revolutionary nature. They
are shown, however, on request.

No one seems to be sure when another
upheaval will come, and many dreaded the
days following the election on June 6. How-
ever, there were no disturbances whatever,
although the uncertain conditions naturally
brought business to a standstill.

Mr. Heinemann went on to say that no
really fine pictures could at present be
bought from other countries, as the prices
asked are too forbidding in view of the low
valuta here. In the early part of this
year dealers from Holland and Switzerland
swarmed the German art market and
bought heavily. This fact induced the pres-
ent government to call a conference in
Stuttgart a few months ago at which the
representatives of the various German
States resolved to have a so-called index
made of all important works of art in Ger-
many, which are now registered and cannot
be sold to foreign countries. Considering
all of these difficulties, art dealers feel
rather handicapped at present, but Mr.
Heinemann seemed to be more optimistic
than some of his colleagues, saying that he
hoped for a revival of business in the
autumn. When confidence is once more
established, the prosperous classes will be
willing to invest their money in works of
art.

Mr. Herman Heinemann, the oldest mem-
ber of the firm, passed away in February.

One of the new large galleries opened in
1913 in the old Eichthal Palais on the Bri-
enner Strasse, is owned by George Caspari,
who is one of the most progressive deal-
ers. His well-lighted galleries are arranged
with fine taste. The present special exhi-
bition of about 25 canvases by A. Buerger
is excellent. Buerger is a modern in the
best sense of the word, and though one feels
he has been much influenced by Cézanne
and Gauguin, he is strongly individual in
his interpretation. Some of his scenes from

the Passion are virile and full of pathos.
His portraits are among the best to be seen
in modern art.

The famous Isenheimer Altar, one of
Germany's most cherished treasures of the
XVI century, was removed during the war to
the Alte Pinakothek in Munich for safe-
keeping and was viewed there by many who
would never have seen it in its original
home in Colmar. In the spring it had to
be turned over to the French, who occupy
the district around Colmar.

The annual exhibition at the Glass
Palast is scheduled to open about July 1.

DUESSELDORF

After having been closed the past
year, the annual art exhibition here was
opened May 15.

The spacious building, with its well-laid-
out grounds, commands a fine view across
the Rhine, where at present the Belgian
flag can be seen floating from the far end
of an imposing bridge.

As one of the oldest art centres in Ger-
many, Duesseldorf celebrated the event of
this opening day with renewed energy. The
will to build up the art life of the country
after its political downfall was the keynote
of the addresses made. The principal
speaker was Dr. Haenisch, Social Democrat,
the new Minister of Public Instruction.

The exhibition committee found it no
small task to collect examples of German
art in its present-day development, since
transportation proved to be difficult and un-
certain. Besides, the local jury of the ex-
hibition was obliged to submit to the more
democratic method of allowing each group
of artists to select its own jury. Conse-
quently there is a far greater variety of
modern art shown here this year than would
formerly have been possible. In fact, dur-
ing this period of stress one sees the spirit
of the times reflected in the artistic output
of the hyper-modernists, and one wonders
if this upheaval of everything academic will
produce something really worth while in the
end.

This effort toward free expressionism is
especially evident in the rooms turned over to
"Young Rhineland," a group of young
artists who present their modern ideas in
painting, sculpture, etchings, engravings, as
well as in art craft.

In passing on from these rather interest-
ing products of revolutionary thoughts,
through the fine collection of the life work
of Wilhelm Lehmbruck, one enters the
rather novel gallery called the "Three-Men-
Workshop." These young men have ex-
hibited a series of paintings on silk, in
which they have made use of a peculiar tech-
nique that produces a tapestry-like effect
which is quite unique.

Beyond there are the exhibits of the "So-
ciety of 1904" of the group called the
"Lower Rhine," and numerous others with
whom one has only a bowing acquaintance,
and then one turns to the old friends such
as Max Liebermann, Corinth, Kohlhoff,
Pechstein and Weissgerber, the latter, a
promising young man who gave his life for
his country. Besides all of this modern out-
put, one also sees the more conservative
work of such men as Prof. Volkart and
the famous Gebhardt, the dean of Duessel-
dorf artists, who, despite his 85 years, was
present at the opening.

The society of "Duesseldorf Sculptors"
has put up a show that is far less dignified
than the plastic work of "Young Rhineland"
and Lehmbruck. It is a question whether
this feeling for naturalism can ever over-
come the pitfalls so many younger artists
cannot save themselves from, and the only
test seems to be that of a real feeling for
style, no matter what the mode of expres-
sion may be.

In the gallery of the "Society of Artists"
there are many large paintings which deal
with monumental problems. Some of the
guests of this society have exhibited works
which bear the mark of the dignified tradi-
tion of the Academy.

There are the same contrasts in this ex-
hibition as there are in the present parlia-
ment—those of the extreme right as op-
posed to the party of the left wing—and for
this reason the exhibition of 1920 is an event
in the art world of Germany.

During the past fortnight a number of
works have been sold, despite the high
prices which artists are forced to ask now-
days, since the new laws demand a tax of
15% to be paid by the artist to the Govern-
ment, as well as an additional tax of
15% to the Exhibition Association, on every
sale.

It is this regulation that has called forth
a storm of protest among the artists, since
they feel that their work should not be
regarded as a luxury any more than the
products of musicians and writers.

An interesting auction is soon to take
place in Cologne. Among the hundred
paintings to be sold are good examples of
old Flemish and Dutch masters, as well as
pictures by Boucher, Decamps, Daubigny.
The Italian and Spanish masters are also
well represented.

A. L. W.